

****Note: The schedule and procedures in this course are subject to change in the event of extenuating circumstances.**

**Special Topics: The Future Through Film: Ecocide and Dystopias (LOYC 298-01)
Fall 2021**

Instructor: Philip Szporer

Tuesdays, 11:45-14:30

Room: CC-425

email: philip.szporer@gmail.com

Office Hours: by appointment only, Tuesdays, 10:30-11:15, or after class session ends.

I would like to acknowledge that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today.¹

Objectives

This course will have as its content the natural environment and our interactions with it as presented through selected films. Students will deconstruct the visual representation of a problem or complex set of problems around the natural environment presented both as "fact" and as "entertainment." LOYC 298-01 will be aligned with the educational philosophy of the Loyola College for Diversity and Sustainability that incorporates several distinctive objectives and needs:

- integrate international and global perspectives into higher education
- foster understanding of how the individual and one's society can operate more effectively in a global context of increased inter-cultural interaction
- balance discipline-based instruction with interdisciplinary inquiry and cross-disciplinary communication
- prepare students to excel in further education, professional training, and employment, through the development of communication skills (speaking as well as advanced writing), interpersonal skills, critical thinking, and the use of current technologies
- develop oneself both as a person and for responsible citizenship and leadership in the 21st Century

Teaching Philosophy and Learning Outcomes

As an instructor, my first commitment is to you; my intention is to create a vibrant, engaging learning experience. I am committed to being accessible to you as a learning resource, facilitator, and guide. Furthermore, I am dedicated to a collaborative and comfortable learning environment, which is a cooperative effort between you and me.

This course intends to engage students in the learning process in a self-directed manner. To do so, students will take responsibility for their own learning by having considerable input

¹ Concordia University's Indigenous Directions Leadership Group created this territorial acknowledgement (2017). To read the entire territorial acknowledgement and learn more about why it was written this way, please visit <https://www.concordia.ca/about/indigenous/territorial-acknowledgement.html>.

into the topics to be examined in the class as well as the assignments that will measure their progress. The course will develop basic skills such as critical reading, writing, viewing, self-monitoring, as well as initiate group and individual reflection.

Students will analyze the social and cultural meanings of film and develop critical approaches to concepts in documentary and short and feature fiction genres, as well as occasionally animation and experimental films. A list of readings (from academic journals and popular articles) and discussions around the scientific and cultural debates (i.e., climate change, water pollution, soil destruction, species annihilation) will accompany the chosen films and documentaries. The films under consideration will be placed in the context of the types of social conflicts and historical background that shaped them. (Note: films listed in the syllabus are subject to change.)

The course aims to engage students in personal ways. You should be able to formulate your thoughts, questions and criticisms in a well-organized and articulate manner, express those perspectives clearly and concisely in your written assignments, as well as share them in class with the instructor and fellow students. It is essential for students to be prepared to discuss during class sessions the films that will be screened prior to every class, and to respond to the readings, where applicable, which you will have read closely.

Course Design/Teaching Format

There will be relatively few formal lectures, as students are expected to engage with the material presented in the syllabus and with each other. Weekly modules will have a list of readings and/or resources attached. Given the current Covid-19 context, you may be required to view some of the selected films prior to our class discussion. In this case, films will be made available through the Concordia Libraries site or other online streams.

Emphasis is placed on making the course materials relevant to the student's own experience. You are encouraged to suggest exceptionally good films and articles you find relevant in terms of the content of this course. Close to the start of the term, I will provide information on how to read a film (textual analysis). Details about filmmaking and a filmmaker's critical approach, as well as basic key concepts and terms in Film Studies, including directing, cinematography, editing and sound, will follow. In this class, you will have the opportunity to create short film projects and workshop them in teams, gaining valuable feedback on your efforts.

Throughout the course, you will be challenged to articulate your own critical analysis through active discussion and written assignments. You will be responding to the readings and weekly screenings of films and videos, articulating your ideas and perspectives, as well as issues raised in the associated readings, highlighting critical thinking. Written assignments are based upon individual research work and reflection.

IP

Content belonging to instructors shared in courses, including, but not limited to lectures, course notes, and video recordings of classes remain the intellectual property of the faculty member. It may not be distributed, published or broadcast, in whole or in part, without the express permission of the faculty member. Students are also forbidden to use their own means of recording any elements of any class or lecture without express permission of the instructor. Any unauthorized sharing of course content (including screenshots, comments or images) may constitute a breach of the Academic Code of Conduct and/or the Code of

Rights and Responsibilities. As specified in the Policy on Intellectual Property, the University does not claim any ownership of or interest in any student IP. All university members retain copyright over their work.

Content warning and triggering material

The content and discussion in this course will necessarily engage with topics related to ecocide and dystopia every week. Much of it will be emotionally and intellectually challenging to engage with. I will do my best to flag especially graphic or intense content that discusses or represents ecocide and dystopias and will do my best to make this virtual classroom a space where we can engage bravely, empathetically and thoughtfully with difficult content every week.

Some students may find some of the materials, presentations, lectures, discussions, and audio/visual materials assigned for this class controversial or in conflict with their core values. It is your responsibility to review the syllabus, readings, assignments, and materials to be sure that this is a course you wish to take. Should you have questions or concerns, please contact me.

Classroom norms

There may be occasions when our class may meet through the Zoom online conference system. In these circumstances, we will adopt the same rules and norms as in a physical classroom (take notes; participate by asking and answering questions; wear classroom-ready clothing). For everyone's benefit, join the course in a quiet place. Turn on your video whenever possible. Mute your microphone unless you are speaking. Close browser tabs not required for participating in class. Our success as an online class will depend on the same commitment we all bring to the physical classroom.

Class Etiquette

While this course pursues a hybrid delivery mode, we all have a responsibility to ensure our gatherings are respectful and mindful to others' experiences and views. Our in-person gathering spaces will uphold expectations of mutual respect, and this extends to speaking in turn, active listening, and holding space for one another. There are, however, some actions that will not be tolerated. These include bullying, hacking course materials and platforms, recording and disseminating course content or peers' contributions without permission, and disrespectful language. Our in-person and digital gathering spaces are an extension of campus, and all students are expected to adhere to the guidelines of Concordia University's Code of Academic & Community Conduct: <https://www.concordia.ca/conduct.html>.

Course text

There is no course text. Readings are posted on the library's Course Reserves list. Navigate to the selections listed under "LOYC 298", or on the Moodle page, look for the "Access Course Reserves" tab). Selections may be added or deleted from this list. Alternately, on the Moodle page, look for the "Access Course Reserves" tab.

Grading Breakdown/Criteria of Evaluation

Moodle entries on 8 selected readings (@1.5 pts each)	12%
Ecocide and Dystopias Snapshot	6%
Reflective essays (2) (750 words) – due weeks: 3, 6, 8, 11 - whichever block you prefer (2 x 15 points each)	30%
Film assignment (group work) – due Final Class:	

- | | |
|---|--------------------|
| a) Film production + short written description + Storyboard & Shot List | 30% |
| b) Film Treatment | 5% |
| c) Journal Entry accompanying film (individual entry) | 5% |
| d) Exit Notes (Participation) (13) | ~~13%~~ 12% |

Details about the assignments

• Moodle entries

Prior to the Tuesday class, on specific weeks, you will enter one reaction (about one full paragraph) on the course Moodle site, based on one of the readings listed for that week, unless otherwise noted. Eight (8) entries are required per student, each valued at 1.5 points. Goal: react critically to the readings. The substance of your entry will, more than likely, focus in on one particular issue or relate to the film you will watch that week. The process of writing in this manner helps students to process the material, and ensures preparedness for class discussion. (12 points)

• Visualizing Ecocide and Dystopias - Snapshot

Use your mobile phone to take a single picture in your neighborhood, your home, or perhaps your work, study, and play environments as they relate to the concepts of ecocide and dystopias. Bring your critical eye to take a snapshot of that expresses an engagement with those ideas. In addition to the photo, please write an accompanying one-page narrative that contextualizes the image and your experience, and how you may have been affected by this phenomenon. Through this exercise, I will learn about you. It is an opportunity for me to co-experience your daily lives through visual observations. Post your findings to the Moodle site. Due: Sept. 14. (6 points)

• Reflective response essay (2)

The response essay (750 words maximum) will focus on a single feature film, documentary, or short film chosen from the films shown in class for a designated period (i.e., films screened in weeks 3, 4 and 5).

The assignment is designed to allow the student to examine their experience in viewing the particular film; to provide a vehicle for clarify questions and comments on key issues treated in the film; and explore how you may have changed, grown, developed in watching the work, and provide examples of these perspectives.

You can critically examine an issue, or a series of issues raised within the film. Link your persuasive comments to the themes of ecocide and/or dystopia. You may choose to bring in ideas explored in one of the course readings. In the body of the piece, weave in a very brief summary of the plot and characters. Please do not use headings such as Introduction, Summary, etc.

Please submit through Moodle on the assigned dates. Typed, doubled-spaced, reasonable font size. References and footnotes required. Four possible due dates to choose from: Sept. 21, Oct. 12, Oct. 26, and Nov. 16. (2 essays x 15 points each)

• Smartphone Group Film Project (film, including short description, story board and shot list: 30 pts + film treatment: 5 pts + journal entry: 5 pts = 40 points)

Since almost all students now own electronic devices (smartphone, etc....) that enable them to make videos, and have access to basic video editing software currently available on most home computers, the final assignment will be to:

- a) create a 3-4-minute edited film shot on your smartphone. Accepted genres: documentary, or experimental. The content is based on one theme or idea related to ecocide and dystopia.
- b) write a description of this short film, no longer than one paragraph (approximately 100-150 words), as might appear in a film festival catalogue.
- c) write a one- to two-page treatment of the film (approx. 250-500 words). Provide an overview of the characters/subjects, locations, and details of the film. There's no need to write in depth about technical details. You should provide a written equivalent to the look/experience of the film. Write as if the film/documentary is already created, as this will allow you to visualize your project and better understand the shape of the intended film. Use present tense in your writing. Due: Week 5, October 5.
- d) the storyboard-shotlist component will reflect the structure and intent of the film being created by your group. The storyboard provides the means to work out the visuals of your story. Draw each of the shots you want to get in order to create your films; also, add notes for camera movement (pans, zooms, angles, etc...), plus notes on the audio you want to use in the film. A template will be posted on the Moodle site.

Once your storyboard is worked out, you can create a list of all the shots (the shotlist) you require for each scene you shoot. Because the story is not always told in a chronological order, this is a great way to make sure you get all the shots you want at each location where you film.

- e) each person in the group will also submit a written journal entry (500 words max.) expanding on the exercise process, the whys and wherefores of the project, describing the intention and location, what worked and what didn't, thus once again bringing the discussion of visual images and words together. You will submit this entry through an individualized Moodle portal.

Note: Representative(s) from each group are required to briefly meet with the instructor during week 4 (September 28) to identify project topics. A schedule will be provided with meeting times. Parameters for the projects will be discussed in class during week 1-2. A written project proposal of one to two paragraphs will be sent in, to my email address, prior to the meetings (by 5 p.m. on September 27).

Note: Group work is an important part of university education, and the nature of the work world today increasingly requires individuals to consider subjects together, by consequence developing problem-solving and team-building skills.

For this assignment, every member of the group must participate in its preparation. Please keep in mind two principles: You are here to learn, and, most importantly, be respectful of other points of view.

All elements of the project are due: Monday, November 29, at 6pm.

• **Attendance guidelines**

Attendance will be monitored, but not graded, at the beginning of every class. Exceptions: If you have a justified absence or a bona fide documented emergency (i.e., illness, injury,

hospitalization). Please advise early in the term if you are observing religious holidays. Personal travel will not be considered.

• **Exit Notes – Participation Assessment**

Please come to class prepared to discuss the week's film and/or reading. Your participation during class is crucial to learning and understanding the course material and what's been screened. "Participation" does not mean simply speaking a lot. After each class, students will write short-form reflections, what I call **exit notes**, which help to summarize what discoveries were made in the session or how course material applies to their everyday life. Perhaps you want to express what you understood or what remains unclear. As one example, students can generate relatable analogies or memes. So that these insights to remain personal and confidential, I'll ask you to submit them online via the individualized Moodle portal after most every class, for my review. It also serves as a wonderful one-of-a-kind summary of the course in your own words. If you don't write an exit note, no marks will accrue (12 points).

Note: If you are speaking in class, the content, quality, and depth of your participation are more important than how many times a week you speak. At the same time, showing that you are constantly engaged in our class discussions (in breakout sessions or otherwise) is important. This class is run somewhat like a seminar and, as such, I also expect you to engage with the material and to be ready to share about how your experiences relate to the class material. The more you are able to share that understanding, the more other students and you will benefit from our discussions, and the better outcome you'll have in the class.

Student participation is important given the applied nature of the course and the emphasis on peer collaboration. The course depends on your active engagement and the mutual support of all the students enrolled in the class. I will monitor student participation throughout the course and reserve the right to deduct marks from students who display a discernable lack of collegiality and cooperation.

University policies

1) Drop/withdrawal. Deadline for withdrawal with tuition refund from fall-term courses (DNE), is Monday, September 20; the last day for academic withdrawal from this class is Monday, November 8. Please check the academic calendar for more information pertaining to dropping and withdrawing from a course. Withdrawing from a course and other matters of registration are the student's responsibility.

2) Plagiarism/Academic Dishonesty: The most common offense under the Academic Code of Conduct is plagiarism, which the Code defines as "**the presentation of the work of another person as one's own or without proper acknowledgement**" (Article 16^a).

This could be material copied word for word from books, journals, Internet sites, professor's course notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper purchased through one of the many available sources. Plagiarism does not refer to words alone – it can also refer to copying images, graphs, tables, and ideas. "Presentation" is not limited to written work. It also includes oral presentations, computer assignments and artistic works. Finally, if you translate the work of another person into any other language and do not cite the source, this is also plagiarism.

Do not copy, paraphrase or translate anything from anywhere without saying where you obtained it. Read more here:

<http://www.concordia.ca/conduct/academic-integrity/plagiarism.html>

3) Concordia Grading System

90-100	A+	4.3
85-89	A	4.0
80-84	A-	3.7
77-79	B+	3.3
73-76	B	2.7
70-72	B-	2.5
67-69	C+	2.3
63-66	C	2.0
60-62	C-	1.7
57-59	D+	1.3
53-56	D	1.0
50-52	D-	0.7

Other Course Policies

1) Course Material: It is essential that you complete the reading assignments so that you are prepared to participate in class activities and discussions. You are accountable for material covered in the reading material, as well as course discussions and lectures. The readings will be used to launch and inform our discussions and activities for the day. You are expected to come class prepared. This means not only reading, but also thinking about the readings. What will you contribute each day of class? If you do not understand the material, try to focus on one problematic aspect and consider why you do not understand (is it the author's writing, a word or the way it's used, an unfamiliar concept?) or focus on an aspect that you do understand and consider how it related to the rest of the text.

2) Policy for Writing Evaluation: Students are evaluated on their mastery of language skills. To receive the best grade, you must

- Demonstrate maturity and originality of thought reflected by the ability to analyze, synthesize and evaluate.
- Sustain the development of a point or idea over the length of the assignment.
- Use organized paragraphs and transitional devices.
- Make conventional use of capitalization and punctuation.
- Use consistently the grammar, syntax and spelling of standard English or French, with particular attention to sentence structure and to agreement between subjects, verbs, pronouns and antecedents.

Assignments may be written in French or English. Papers must be typed, double-spaced, with a clear font size, paginated, and include your name, a title, as well as proper citations/references, bibliography, filmography/videography. Grades are based on clarity of expression, observational, descriptive and analytic skills, research methods, references, footnotes and bibliography.

All assignments must be submitted on the Moodle site. Late assignments will only be accepted in cases of grave illness or circumstance.

3) Language: The language of instruction is English. You may submit your written work in French; however, my comments on your papers will normally be in English.

4) Note-taking: It is recommended that you take notes with a notebook and pen or pencil. Using a laptop, while it does work better for some note-takers, is always a source of potential distraction for even the best-intentioned student. Recent studies have also demonstrated that taking notes longhand (vs. on a laptop) results in consistently higher levels of knowledge retention and therefore higher evaluation scores.

5) Food: No eating in class. Take care of hunger before the session, or during break.

6) Names and Pronouns: If you go by a different name or gender pronoun than the one under which you are officially enrolled, please inform me. Students are expected to respectfully refer to each other by preferred names and pronouns during class discussions.

7) Lateness policy

Late work is not encouraged. All work should be completed by the dates given in the syllabus or the dates we have agreed to as a class. If you have a valid reason for postponing assignment submissions, such as a death in the family or a serious illness, please contact me (or Department Coordinator Rebecca Tittler), and we'll arrange a reasonable alternative. Otherwise, a point will be deducted for each day the paper is late (i.e., 1 point, etc.).

8) Monitor Our Moodle Page

Our course will use Moodle as a place to store and keep important course documents. Regularly check our Moodle page throughout the semester. To do this, go to <https://moodle.concordia.ca/moodle/>, then type in your student ID and password. Select the appropriate course and you'll find our home page. Through this page, you will find our syllabus, assignment descriptions, class announcements, discussion forums, and other course materials.

Campus Services and Resources

- Concordia Counseling and Development offers career services, psychological services, student learning services, etc. <http://cdev.concordia.ca/>
- Student Advocacy Office: <https://www.concordia.ca/students/success/advocacy.html>
- Indigenous Student Resources: <https://www.concordia.ca/students/aboriginal.html>
- Office of Rights and Responsibilities: <http://www.concordia.ca/students/rights.html>
- Sexual Assault Resource Centre: <https://www.concordia.ca/conduct/sexual-assault.html>
- Centre for Gender Advocacy: <https://genderadvocacy.org/>
- New Student Program: <http://newstudent.concordia.ca/>
- Access Centre for Students with Disabilities (ACSD). Students with a documented disability (e.g. physical, learning, psychological, vision, hearing, etc.) who needs to arrange reasonable accommodations is encouraged to contact the Access Centre for Students with Disabilities at the beginning of the semester: <https://www.concordia.ca/students/accessibility.html>

- Student Success Centre. Will assist in improving your academic skills and learning potential (including reading and writing skills):
<https://www.concordia.ca/students/success.html>
- The Academic Integrity Website: <https://www.concordia.ca/conduct/academic-integrity.html>
- The Writing Centre: <https://www.concordia.ca/students/success/learning-support/writing-assistance.html>
- Financial Aid & Awards Office: <https://www.concordia.ca/offices/faao.html>
- Health Services Clinic: <https://www.concordia.ca/health/medical/clinic.html>

Weekly schedule (subject to change)

Week 1 – Sept. 7: Introduction

Screening: *Plastic Bag* (19 min.) + *Borderlands* (4 min.) + *Stillness Arises* (4 min.) + discussion

Required readings: Fátima Vieira, "The Concept of Utopia," in *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), 3-27.

Mark Allen Gray. "The International Crime of Ecocide," *California Western International Law Journal*, 26 (1996): 215-277.

Tim Lindgren. "Ecocide, Genocide and the Disregard of Alternative Life-Systems," *The International Journal of Human Rights*, 22: 4 (2018): 525-549.

Carolyn Kormann. "The Widening Gyre," *The New Yorker*, February 4, 2019, 42-29.

Week 2 – Sept. 14

Screening: *No Land, No Food, No Life* (75 min.) + *Just Eat It* (57 min) + discussion

Required reading: Genese Marie Sodikoff, "Introduction – Accumulating Absence: Cultural Productions of the Sixth Extinction" in *The Anthropology of Extinction: Essays on Culture and Species Death* (Bloomington: Indiana University Press, 2011), 1-16.

Week 3 – Sept. 21

Screening: *Nineteen Eighty-Four* (110 min.) + discussion

Required reading: Richard A. Slaughter, *Futures Beyond Dystopia, Creating Social Foresight*. "Aspects of Futures Enquiry": "A twenty-first-century agenda", "Are there futures beyond Dystopia?" (London, New York: Routledge Farmer, 2004), 7-29

Tad Friend, "Sam Altman's Manifest Destiny," *The New Yorker*, October 3, 2016.

>> Assignment due: *Reflective essay* Short review #1 on one film shown in weeks 1 + 2

Week 4 – Sept. 28

Screening: *Water Warriors* (22 min.) + *The Caretakers* (39 min.) + discussion

+ Planning a Film Shoot session with guest lecturer filmmaker Marites Carino

+ Storyboard and Shotlist information session

Required reading: George Monbiot. "Civilisation Ends with a Shutdown of Human Concern: Are We There Already?" *The Guardian* (2007), 29.

Suggested readings: Louis Giannetti and Jim Leach, "Nonfiction film," in *Understanding Movies* (Toronto: Pearson Prentice Hall, 2005), 299-323.

James Monaco, "The Language of Film: Signs," in *How to Read a Film: Movies, Media and Beyond* (Oxford: Oxford University Press, 2009), 170-190.

>> Meetings with instructor to discuss film project on Sept. 28 – times TBA (before and after class); written proposals sent in via email, by 5 pm, September 27.

Week 5 – October 5

Screening: *The Lobster* (118 min.) + discussion

Required reading: Mick Broderick, "Surviving Armageddon: Beyond the Imagination of Disaster," *Science Fiction Studies*, 20, no. 3 (November 1993): 362-382.

Steve Almond, "A Culture That Lurches About Within the Shadow of Its Own Extinction," *New York Times Magazine*, September 29, 2013: 48-49.

>> Assignment due: Film Treatment

Week 6 – October 12

Screening: *The Salt of the Earth* (110 min.) + discussion

Required reading: Jairus Grove, "Of an Apocalyptic Tone Recently Adopted in Everything: The Anthropocene or Peak Humanity?" *Theory & Event* 18, no. 3 (2015)

>> Assignment due: *Reflective essay* Short review # 2 on one film shown in weeks 3, 4, 5

Week 7 – October 19

Screening: *The Green Lie* (97 min.) + *Very Nice, Very Nice* (7 min.) + discussion

Required reading: Gregory Claeys, "Three Variants on The Concept of Dystopia," in Fátima Vieira (ed.), *Dystopia(n) matters: On the Page, on Screen, on Stage*, (Newcastle-Upon-Tyne: Cambridge Scholars Publishing, 2013), 14-18.

Week 8 – October 26

Screening: *Anote's Ark* (117 min.) + *Sisters on the Planet* (8 min.) + discussion

Required readings: Una Chaudhuri and Shonni Enelow. "Theorizing Ecocide: The Theatre of Eco-Cruelty," *Research Theatre, Climate Change, and the Ecocide Project* (New York: Palgrave MacMillan, 2014), 22-40.

Deniz Tekayak, "Protecting Earth Rights and the Rights of Indigenous Peoples: Towards an International Crime of Ecocide," *Fourth World Journal Winter* 14, no. 2 (2016), 5-13.

Miranda Weiss, "Courage Before the Thaw: Portraits of Alaskan Women on the Precipice of Climate Change," *American Scholar*, (Spring 2018): 32-46.

>> Assignment due: *Reflective essay* Short review # 3 on films shown in weeks 6 + 7

Week 9 – November 2

Screening: *Children of Men* (110 min.) + discussion

Required readings: Gerhard Wiesenfeld. "Dystopian Genesis: The Scientist's Role in Society, According to Jack Arnold," *Film and History, An Interdisciplinary Journal of Film & Television Studies* 40, no. 1: 58-74.

Alex Gillis, "The Rise of Junk Science," *The Walrus*, May 27, 2019

Joel Achenbach, "The Age of Disbelief," *National Geographic* 227, Issue 3 (March 2015)

Week 10 – November 9

Screening: *Anthropocene: The Human Epoch* (87 min.) + *Drux Flux* (4 min.) + *Unravel* (14 min.) + discussion

Required readings: Roy Scranton, "Learning How to Die in the Anthropocene," *The New York Times*, Nov. 10, 2013.

Elizabeth M. DeLoughrey, "An Island is A World," in *Allegories of the Anthropocene* (Durham: Duke University Press, 2019), 165-196.

Donna J. Haraway, "Making Kin: Anthropocene, Capitalocene, Plantationocene, Chthulucene," in *Staying with the Trouble: Making Kin in the Chtulucene* (Durham: Duke University Press, 2016), 98-103.

Anna Lowenhaupt Tsing, "A Threat to Holocene Resurgence is a Threat to Livability," in M. Brightman, J. Lewis (eds.), *The Anthropology of Sustainability* (New York: Palgrave Macmillan, 2017), 51-65.

Week 11 – November 16

Screening: *Piripkura* (82 min.) + *Kofi and Larrey* (20 min.) + discussion

Required readings: Joshua Hammer, "Lost Tribes of the Amazon: Deep in the Jungles of Colombia," *Smithsonian*, 43, no. 11 (Mar. 2013): 38-42.

Danielle Bouchard "Communities of Ruin: Humanitarian Violence and the Amazon's Uncontacted Tribes," *Culture, Theory, and Critique* (2017) 58, no. 1: 62-76.

Note: A fine edit consultation can be scheduled with me this week.

>> Assignment due: *Reflective essay* Short review # 4 on films shown in weeks 8, 9 + 10.

Week 12 – November 23

Screening: *Human Flow* (140 min.) + discussion

Note: A fine edit consultation can be scheduled with me this week.

Week 13 – November 30

Film Screening Session

>> Assignment due: Completed film + Short Description + Journal entry + Film treatment + Storyboard & Shot list of your film. Please submit by November 29, 6pm.

upload
to Course
Reserve